

AUTHOR

- Alcalay, Amiel. "Culture without a country" (exhibition review: "Uprising: Videotapes on the Palestinian Resistance," Artists Space, New York, NY). 17:10, pp. 16-17.
- Bail, Edward. "Festival of pluralism" (review: 27th New York Film Festival). 17:5, p. 3.
- Batchen, Geoffrey. "Burning with desire: the birth and death of photography." 17:6, pp. 8-11.
- Baqué, Dominique. "Reality by design: the picture press in France, 1920-1939." 17:5, pp. 10-12.
- Benamou, Catherine. See Coco Fusco.
- Bolton, Richard. "Communication in the age of the *Fortune* 500: an interview with Herbert Schiller." 17:4, pp. 14-18.
- Bogue, Laura. "Disassembly line" (exhibition review: "One Year Later: the Closing of Penobscot Poultry and the Transition of a Veteran Employee," by Cedric Chatterley, Belfast Free Library, Belfast, ME). 17:2, pp. 23-24.
- Boren, Mark. "History lessons" (book review: *Remaking History: Dia Art Foundation Discussions in Contemporary Culture Number 4*, ed. Barbara Kruger and Phil Mariani). 17:7, pp. 18-19.
- Bowen, Robert. "Travels in hypermedia" (book review: *The Media Lab: Inventing the Future at M.I.T.*, by Stewart Brand). 17:4, pp. 20, 21.
- Bright, Deborah. "Military madness" (exhibition review: "House of Weaponlessness," by Felix Droese; "Looking at Militarism," by Margia Kramer, List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, MA). 17:1, pp. 18-19.
- Burnett, Christopher. "Rethinking pluralism: New Options, Working Solutions." 17:3, pp. 10-12.
- "Houses in motion" (computer software review: *SimCity: The Computer Simulator*, by Will Wright). 17:9, pp. 14-15.
- Cagan, Steve. "Gentle weapons" (book review: *Guatemala: Eternal Spring, Eternal Tyranny*, by Jean-Marie Simon; *Granddaughters of Corn: portraits of Guatemalan women*, by Marilyn Anderson and Jonathan Garlock). 17:6, pp. 19-20.
- Letter re "Patriotic gore" (17:8, pp. 20-21). 17:10, p. 2.
- "Patriotic gore" (catalogue and exhibition review: *Deeds of War*, by James Nachtwey, intro. by Robert Stone; exhibition of the same title, International Center of Photography, Midtown, New York, NY). 17:8, pp. 20-21.
- Camhi, Leslie. "Getting physical" (book review: *Thinking Through the Body*, by Jane Gallop). 17:3, pp. 20-21.
- Cauley, Stewart. "Bookworks for the '90s" (conference review: Artists' Books and Publications symposium, Dia Art Foundation, New York, NY). 17:8, pp. 3, 21.
- Chris, Cynthia. "Policing desire" (film review: *Urinal*, by John Greyson). 17:5, pp. 19-20.
- "Women and AIDS" (exhibition review: "Until That Last Breath," by Ann Meredith; "Overlooked/Underplayed: Videos on Women and AIDS," New Museum of Contemporary Art, New York, NY). 17:1, pp. 17-18.
- "Choice objects: gay and lesbian film and video" (review: "How Do I Look? Queer Film and Video Screening and Conference," Anthology Film Archives, New York, NY). 17:7, p. 2, 21.
- Cook, Jno. "Technicalities" (letter re "User friendly" by David Miller, 17:1, p. 20). 17:2, p. 3.
- Dancey, Elizabeth. See J. Ronald Green.
- Dimock, George. "In the company of bears: William Lyman Underwood's *Wild Brother*." 17:7, pp. 11-13, 21.
- Druckrey, Timothy. "From representation to technology: photography for the video generation." 17:4, pp. 12-13, 21.
- "News photography and the digital highway" (conference review: "Digital '90," National Press Photographers Association, Washington, DC). 17:10, p. 3.
- Drury, Sarah. "Transference" (letter re "The student body," by David Trend, 17:3, p. 20). 17:5, p. 2.
- Edwards, Benjamin. See J. Ronald Green.
- Faller, Marion. "Lost and found: an interview with Linn Underhill." 17:7, pp. 7-10.
- Frueh, Joanna. "How do you play? the deviant narratives of Kaucyilia Brooke." 17:9, pp. 4-7.
- Fusco, Coco. "More oppositionality" (response to letter re "Fantasies of oppositionality," 16:5, pp. 6-9). 17:2, p. 3.
- "Oppositionality" (response to letter re "Fantasies of oppositionality," 16:5, pp. 6-9). 17:1, p. 2.
- "Settling accounts: interviews with three Chilean filmmakers." 17:10, pp. 12-15.
- Fusco, Coco and Catherine Benamou. "Things fall apart: an interview with Sergio Bianchi." 17:6, pp. 15-16.
- Gigliotti, Davidson. "The allure of the electronic: the changing vocabulary of video sculpture" (catalogue and exhibition review: *Video-Skulptur retrospectiv und aktuell 1963-1989*, ed. Wolf Herzogenrath and Edith Decker; exhibition of the same title, Kölnischer Kunstverein and DuMont Kunsthalle, Cologne, West Germany). 17:8, pp. 12-17.
- Green, J. Ronald, with Elizabeth Dancey and Benjamin Edwards. "For the whole family: Danny Lyon's album art" (book review: *I Like to Eat Right on the Dirt: A Child's Journey Back in Space and Time*, by Danny Lyon). 17:7, pp. 4-6.
- Glass, Fred. "Notes toward a morphology of labor video." 17:2, pp. 8-12.
- Grover, Jan Zita. "Visible lesions: images of the PWA." 17:1, pp. 10-16.
- "Ordinary culture: American intellectuals and the impasse of criticism." 17:10, pp. 4-7.
- Gutman, Judith Mara. "The worker and the machine: Lewis Hine's National Research Project photographs." 17:2, pp. 12-15.
- Horak, Jan-Christopher. "Emile de Antonio, 1919-1989." 17:7, p. 2.
- Ischar, Doug. "Endangered alibis" (catalogue and exhibition review: *Robert Mapplethorpe: The Perfect Moment*, ed. Janet Kardon; exhibition of the same title, University Art Museum, Berkeley, CA). 17:10, pp. 8-11.
- Kenny, Lorraine. "Testing the limits: an interview." 17:3, pp. 4-7.
- Kester, Grant. "The big chill." 17:9, p. 2.
- "A town called malice." 17:10, p. 2.
- Kirby, Vicki. "Habeas corpus" (book review: *Fragments for a History of the Human Body: Parts One, Two and Three*, ed. Michel Feher with Ramona Naddaff and Nadia Tazi). 17:3, pp. 8-9.
- Kolpan, Steven. "Playing politics" (interactive software review: *Hidden Agenda*, by Jim Gasperini and Ron Martinez). 17:3, p. 21.
- Kotz, Liz. "Crises of language and difference" (film festival and conference review: Robert Flaherty Seminar, Wells College, Aurora, NY). 17:4, pp. 3, 20-21.
- "Feminism and film" (letter re "Feminist film theory 101," by Deborah Tudor, 16:8, p. 21). 17:1, pp. 2, 22.
- "Striptease east and west: sexual representation in documentary film." 17:3, pp. 13-16.
- "Guilty objects, unattainable desires" (exhibition

AN INDEX TO AFTERIMAGE VOLUME 17

- review: "The Body You Want," by Millie Wilson, Doug Ischar, and Tony Greene, Southern Exposure Gallery, San Francisco, CA). 17:6, pp. 12-14.
- Lafayette, Carol. "The same old current" (video review: *Misaligned Shafts*, by John Orentlicher). 17:7, p. 19.
- Lewis, Jon. "It's academic" (book review: *Postmodernism and Its Discontents*, ed. E. Ann Kaplan). 17:3, pp. 18-19.
- "Voices from a steel town: Tony Buba's *Lightning over Braddock*." 17:2, p. 20-22.
- "Apocalypse when?" (book review: *Universal Abandon? The Politics of Postmodernism*, ed. Andrew Ross). 17:7, pp. 16-17.
- Liss, Andrea. "Forced to disappear" (exhibition review: "Connie Hatch: After the FACT . . . Some Women," Roy Boyd Gallery, Los Angeles, CA). 17:4, pp. 19-20.
- "The insistent voice" (exhibition review: *Living with AIDS: A Collaborative Reflection*, Otis/Parsons Art Gallery, Los Angeles, CA). 17:8, p. 19.
- List, Christine. "Spies like us" (book review: *Female Spectators: Looking at Film and Television*, ed. E. Deidre Níbram). 17:6, p. 18.
- "Two for the road" (book review: *Feminism/Postmodernism*, ed. Linda J. Nicholson). 17:10, pp. 17-18.
- Marien, Mary Warner. "Curiouser and curiouser: through the looking glass for the sesquicentennial of photography" (book review: *The Art of Photography 1839-1989*, ed. Mike Weaver; *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*, by Sarah Greenough, Joel Snyder, David Travis, and Colin Westerbeck). 17:6, pp. 5-7.
- Marks, Laura U. "Boarded over." 17:2, p. 3.
- "Bank bashes beautification budget." 17:8, p. 2.
- "Boy's guide to anarchy." 17:9, p. 3.
- "Class pictures" (arts festival review: "Mayworks," Toronto, Ontario). 17:2, pp. 4-5.
- "Conscientious objections." 17:6, p. 2.
- "Hip-pocket politics" (book review: *Cultural Politics in Contemporary America*, ed. Ian Angus and Sut Jhally). 17:8, pp. 19-20.
- "Reinscribing the self: an interview with Clarissa Sligh." 17:5, pp. 6-9.
- "Ritual and resistance" (review: *Seventh Native American Film and Video Festival*, Anthology Film Archives, New York, NY). 17:6, pp. 4, 21.
- McGann, Nadine. "Television that works: an interview with the Committee for Labor Access." 17:2, pp. 16-19.
- Mellencamp, Patricia. "Excursions in catastrophe: power and contradiction in the Philippines" (video review: *The Machine That Killed Bad People*, by Steve Fagin). 17:9, pp. 8-11.
- Mercer, Kobena. "Oppositionality" (letter re "Fantasies of oppositionality," by Coco Fusco, 16:5, pp. 6-9). 17:1, p. 2.
- Merena, Elizabeth. "Romance" (film review: *Romance*, by Sergio Bianchi). 17:6, p. 17.
- Miller, David. "Technicalities" (response to letter re "User friendly," 17:1, p. 20). 17:2, p. 3.
- "User friendly" (exhibition review: "Reclaiming Technology," by Jno Cook, Randolph Street Gallery, Chicago, IL). 17:1, p. 20.
- Nachtwey, James. Letter re "Patriotic gore," by Steve Cagan (17:8, pp. 20-21). 17:10, p. 2.
- Pike, Charles Ben. "Tales of empire: the Colonial Film Unit in Africa, 1939-1950." 17:1, pp. 8-9.
- Pitt, Lisa. "Look for the union label." 17:2, pp. 6-7.
- Raczka, Robert. "Getting lucky" (publication review: *Lucky*, ed. Laurel Beckman and Kathleen Sorensen). 17:10, pp. 19-20.
- Rainer, Yvonne. "More oppositionality" (letter re "Fantasies of oppositionality," by Coco Fusco, 16:5, pp. 6-9). 17:2, p. 2-3.
- Rand, Erica. "Ask any girl" (book review: *The Female Gaze: Women as Viewers of Popular Culture*, ed. Lorraine Gamman and Margaret Marshment). 17:9, p. 17.
- Renov, Michael. "The subject in history: the new autobiography in film and video." 17:1, pp. 4-7.
- Rice, Shelley. "Focus: Notre-Dame de Paris." 17:7, pp. 14-15.
- Rosen, Jeff. "Strategies of containment: the manipulation of the frame in contemporary photography." 17:5, pp. 13-17.
- Rosler, Martha. "Image simulations, computer manipulations: some considerations." 17:4, pp. 7-11.
- Salmon, Laura. "Sins of omission" (catalogue and exhibition review: *Changing Chicago: A Photodocumentary*, preface by Jack Jaffe; "Changing Chicago: Close Up, Photographic Essays on Family and Community," Museum of Contemporary Photography at Columbia College; "Changing Chicago: Architecture and the Workplace," Chicago Office of Fine Arts Cultural Center; "Changing Chicago: The City Inside and Out," Art Institute of Chicago; "Changing Chicago: Public Rituals and Diversions," Chicago Historical Society; "Changing Chicago: Cultural Diversity," Field Museum of Natural History; all Chicago, IL). 17:5, pp. 4-5.
- "States of emergency" (catalogue and exhibition review: *A Tale of Two Cities: Belfast/Beirut*, ed. Gary Nickard and Geno Rodriguez; exhibition of the same title, Alternative Museum, New York, NY). 17:10, pp. 18-19.
- Scott, Joanna. "Mutiny in the classroom" (book review: *The Pirate's Fiancée: Feminism, Reading, Postmodernism*, by Meghan Morris). 17:5, pp. 18-19.
- Simon, Jason. "Public agendas, private lives" (review: *New York Lesbian and Gay Experimental Film Festival*, Anthology Film Archives, New York, NY). 17:6, pp. 3, 21.
- Sommerville, Matthew. "Remain in light" (book review: *Hiding in the Light: On Images and Things*, by Dick Hebdige). 17:5, pp. 20-21.
- "Radical hardware" (book review: *On Video*, by Roy Armes). 17:6, pp. 20-21.
- Stanislawski, Mary Ann. "Dressed for success" (exhibition review: "Clegg & Guttman," Musée d'art contemporain de Bordeaux, Bordeaux, France). 17:2, pp. 24-25.
- Stratton, Margaret. "Taking it to the streets" (book review: *Art in the Public Interest*, ed. Arlene Raven). 17:8,

- pp. 17-18.
- Sturken, Marita. "Howard Wise, 1903-1989." 17:4, p. 2.
- Tormollan, Carole. "Risky business" (film and video festival review: *Women in the Director's Chair*). 17:1, pp. 3, 22.
- Trend, David. "Cultural struggle and educational activism." 17:4, pp. 4-6.
- "The empire strikes back." 17:2, pp. 5-6.
- "Multiple choice" (exhibition review: "Out of the Classroom: Social Education through Art," Minor Injury, Brooklyn, NY). 17:1, p. 19.
- "Oppositionality" (response to letter re "Fantasies of oppositionality," by Coco Fusco, 16:5, pp. 6-9). 17:1, p. 2.
- "The student body" (video review: *Helen Keller Knows She's There*, by Sarah Drury). 17:3, p. 20.
- "Take the power not the pipe" (exhibition review: "The Hidden Apparatus Is At Us," Artists' Television Access, San Francisco, CA). 17:9, p. 16.
- "The writing on the wall" (symposium review: "Literacy on the Table: Cultural Fluency and the Act of Reading," Longwood Arts Project, Bronx, NY). 17:2, pp. 4, 25.
- Tudor, Deborah. "Feminism and film" (response to letter re "Feminist film theory 101," 16:6, p. 21). 17:1, p. 22.
- Vogel, Amos. "Bloodstained works: the Glasnost Film Festival." 17:4, pp. 2, 21.
- Walsh, Jack. "Oppositionality" (letter re "Fantasies of oppositionality," by Coco Fusco, 16:5, pp. 6-9). 17:1, p. 2.
- Wilkie, Bob. "Telling pictures, revealing histories" (catalogue and exhibition review: *The Zone of Conventional Practice and Other Stories*, ed. Cheryl Simon; exhibition of the same title, Optica Gallery, Montreal, Quebec). 17:9, pp. 12-13.
- Yefimov, Alla. "Feminist interventions, shifting terrains: an interview with Griselda Pollock." 17:8, pp. 8-11.
- Zellen, Jody. "For your eyes only" (book and exhibition review: *Sophie Calle: A Survey*, by Deborah Imas, foreword by Fred Hoffman; exhibition of the same title, Fred Hoffman Gallery, Santa Monica, CA). 17:4, pp. 18-19.
- "International geographic" (book and exhibition review: *Forced Out: The Agony of the Refugee in Our Time*, by Carole Kismaric, commentary by William Shawcross; exhibition of the same title, Los Angeles Municipal Art Gallery at Barnsdall Park, Los Angeles, CA). 17:7, pp. 20-21.
- Zimmermann, Patricia R. "Our trip to Africa: home movies as the eyes of the empire." 17:8, pp. 4-7.

SUBJECT

- Africa, films about. "Our trip to Africa: home movies as the eyes of the empire," by Patricia R. Zimmermann. 17:8, pp. 4-7.
- "Tales of empire: the Colonial Film Unit in Africa, 1939-1950," by Charles Ben Pike. 17:1, pp. 8-9.
- Aidar, Cida. "Striptease east and west: sexual representation in documentary film," by Liz Kotz. 17:3, pp. 13-16.
- AIDS. "The insistent voice," by Andrea Liss (exhibition review: *Living with AIDS: A Collaborative Reflection*, Otis/Parsons Art Gallery, Los Angeles, CA). 17:8, p. 19.
- "Testing the limits: an interview," by Lorraine Kenny. 17:3, pp. 4-7.
- "Visible lesions: images of the PWA," by Jan Zita Grover. 17:1, pp. 10-16.
- "Women and AIDS," by Cynthia Chris (exhibition review: "Until That Last Breath," by Ann Meredith, "Overlooked/Underplayed: Videos on Women and AIDS," New Museum of Contemporary Art, New York, NY). 17:1, pp. 17-18.
- Angus, Ian. "Hip-pocket politics," by Laura U. Marks (book review: *Cultural Politics in Contemporary America*, ed. Ian Angus and Sut Jhally). 17:8, pp. 19-20.
- Armes, Roy. "Radical hardware," by Matthew Sommerville (book review: *On Video*, by Roy Armes). 17:6, pp. 20-21.
- Art and education. "Cultural struggle and educational activism," by David Trend. 17:4, pp. 4-6.
- "Multiple choice," by David Trend (exhibition review: "Out of the Classroom: Social Education through Art"). 17:1, p. 19.
- "The student body," by David Trend (video review: *Helen Keller Knows She's There*, by Sarah Drury). 17:3, p. 20.
- "The writing on the wall," by David Trend (symposium review: "Literacy on the Table: Cultural Fluency and the Act of Reading," Longwood Arts Project, Bronx, NY). 17:2, pp. 4, 25.
- Artists' publishing. "Bookworks for the '90s," by Stewart Cauley (conference review: Artists' Books and Publications symposium, Dia Art Foundation). 17:8, pp. 3, 21.
- "Getting lucky," by Robert Raczka (publication review: *Lucky*, ed. Laurel Beckman and Kathleen Sorensen). 17:10, pp. 19-20.
- "For the whole family: Danny Lyon's album art," by J. Ronald Green with Elizabeth Dancey and Benjamin Edwards (book review: *I Like to Eat Right on the Dirt: A Child's Journey Back in Space and Time*, by Danny Lyon). 17:7, pp. 4-6.
- Arts funding. "Bank bashes beautification budget," by Laura U. Marks. 17:8, p. 2.
- "The big chill," by Grant Kester. 17:9, p. 2.
- "Conscientious objections," by Laura U. Marks. 17:6, p. 2.
- "The empire strikes back," by David Trend. 17:2, pp. 5-6.
- Baldus, Edouard-Denis. "Focus: Notre-Dame de Paris," by Shelley Rice. 17:7, pp. 14-15.
- Beckman, Laurel. "Getting lucky," by Robert Raczka (publication review: *Lucky*, ed. Laurel Beckman and Kathleen Sorensen). 17:10, pp. 19-20.
- Bianchi, Sergio. "Romance," by Elizabeth Merena (film review: *Romance*, by Sergio Bianchi). 17:6, p. 17.
- "Things fall apart: an interview with Sergio Bianchi," by Coco Fusco and Catherine Benamou. 17:6, pp. 15-16.

- Bolton, Richard. "Rethinking pluralism: New Options, Working Solutions," by Christopher Burnett. 17:3, pp. 10-12.
- Book arts. "Bookworks for the '90s," by Stewart Cauley (conference review: Artists' Books and Publications symposium, Dia Art Foundation). 17:8, pp. 3, 21.
- "Reinscribing the self: an interview with Clarissa Sligh," by Laura U. Marks. 17:5, pp. 6-9.
- Boy with Arms Akimbo. "Boy's guide to anarchy," by Laura U. Marks. 17:9, p. 3.
- Brazilian film and video. "Ritual and resistance," by Laura U. Marks (review: *Seventh Native American Film and Video Festival*, Anthology Film Archives, New York, NY). 17:6, pp. 4, 21.
- "Romance," by Elizabeth Merena (film review: *Romance*, by Sergio Bianchi). 17:6, p. 17.
- "Things fall apart: an interview with Sergio Bianchi," by Coco Fusco and Catherine Benamou. 17:6, pp. 15-16.
- Bright, Deborah. "Rethinking pluralism: New Options, Working Solutions," by Christopher Burnett. 17:3, pp. 10-12.
- Brooke, Kaucyilia. "How do you play? the deviant narratives of Kaucyilia Brooke," by Joanna Frueh. 17:9, pp. 4-7.
- Buba, Tony. "Voices from a steel town: Tony Buba's *Lightning over Braddock*," by Jon Lewis. 17:2, pp. 20-22.
- Bustamante, Juan Carlos. "Settling accounts: interviews with three Chilean filmmakers," by Coco Fusco. 17:10, pp. 12-15.
- Cagan, Steve. "Rethinking pluralism: New Options, Working Solutions," by Christopher Burnett. 17:3, pp. 10-12.
- Calle, Sophie. "For your eyes only," by Jody Zellen (book and exhibition review: *Sophie Calle: A Survey*, by Deborah Imas, foreword by Fred Hoffman, Fred Hoffman Gallery; exhibition of the same title, Fred Hoffman Gallery, Santa Monica, CA). 17:4, pp. 18-19.
- Cameras. "Technicalities," by Jno Cook (letter re "User friendly" by David Miller, 17:1, p. 20). 17:2, p. 3.
- "User friendly," by David Miller (exhibition review: "Reclaiming Technology," by Jno Cook, Randolph Street Gallery, Chicago, IL). 17:1, p. 20.
- Castillo, Ines. See Cida Aidar.
- Censorship. "Boarded over," by Laura U. Marks. 17:2, p. 3.
- "Congress enacts censorship legislation." 17:5, pp. 2, 21.
- "Conscientious objections," by Laura U. Marks. 17:6, p. 2.
- "The empire strikes back," by David Trend. 17:2, pp. 5-6.
- "A town called malice," by Grant Kester. 17:10, p. 2.
- Chatterley, Cedric. "Disassembly line," by Laura Bogue (exhibition review: "One Year Later: the Closing of Penobscot Poultry and the Transition of a Veteran Employee," by Cedric Chatterley, Belfast Free Library, Belfast, ME). 17:2, pp. 23-24.
- Chilean film. "Settling accounts: interviews with three Chilean filmmakers," by Coco Fusco. 17:10, pp. 12-15.
- Clegg & Guttman. "Dressed for success," by Mary Ann Stanislawski (exhibition review: "Clegg & Guttman," Musée d'art contemporain de Bordeaux, Bordeaux, France). 17:2, pp. 24-25.
- Cohen, Sorel. "Telling pictures, revealing histories," by Bob Wilkie (catalogue and exhibition review: *The Zone of Conventional Practice and Other Stories*, ed. Cheryl Simon; exhibition of the same title, Optica Gallery, Montreal, Quebec). 17:9, pp. 12-13.
- Colonial Film Unit. "Tales of empire: the Colonial Film Unit in Africa, 1939-1950," by Charles Ben Pike. 17:1, pp. 8-9.
- Committee for Labor Access. "Television that works: an interview with the Committee for Labor Access," by Nadine McGann. 17:2, pp. 16-19.
- Computers and photography. "From representation to technology: photography for the video generation," by Timothy Druckrey. 17:4, pp. 12-13, 21.
- "Image simulations, computer manipulations: some considerations," by Martha Rosler. 17:4, pp. 7-11.
- "News photography and the digital highway," by Timothy Druckrey (conference review: "Digital '90," National Press Photographers Association, Washington, DC). 17:10, p. 3.
- "Travels in hypermedia," by Robert Bowen (book review: *The Media Lab: Inventing the Future at M.I.T.*, by Stewart Brand). 17:4, pp. 20, 21.
- Computer software. "Houses in motion," by Christopher Burnett (interactive software review: *SimCity: The Computer Simulator*, by Will Wright). 17:9, pp. 14-15.
- "Playing politics," by Steven Kolpan (interactive software review: *Hidden Agenda*, by Jim Gasperini and Ron Martinez). 17:3, p. 21.
- Conference, artists' books. "Bookworks for the '90s," by Stewart Cauley (conference review: Artists' Books and Publications symposium, Dia Art Foundation). 17:8, pp. 3, 21.
- Conference, film. "Choice objects: gay and lesbian film and video," by Cynthia Chris (review: "How Do I Look? Queer Film and Video Screening and Conference," Anthology Film Archives, New York, NY). 17:7, pp. 2, 21.
- "Crises of language and difference," by Liz Kotz (review: Robert Flaherty Seminar, Wells College, Aurora, NY). 17:4, pp. 3, 20-21.
- Conference, literacy. "The writing on the wall," by David Trend (symposium review: "Literacy on the Table: Cultural Fluency and the Act of Reading," Longwood Arts Project, Bronx, NY). 17:2, pp. 4, 25.
- Conference, photography. "News photography and the digital highway," by Timothy Druckrey (conference review: "Digital '90," National Press Photographers Association, Washington, DC). 17:10, p. 3.
- "Rethinking pluralism: New Options, Working Solutions," by Christopher Burnett. 17:3, pp. 10-12.
- Cook, Jno. "Technicalities" (letters re "User friendly," by David Miller, 17:1, p. 20). 17:2, p. 3.
- "User friendly," by David Miller (exhibition review: "Reclaiming Technology," by Jno Cook, Randolph Street Gallery, Chicago, IL). 17:1, p. 20.
- Crawley, Judith. "Rethinking pluralism: New Options, Working Solutions," by Christopher Burnett. 17:3, pp. 10-12.
- Culture and politics. "Apocalypse when?" (book review: *Universal Abandon? The Politics of Postmodernism*, ed. Andrew Ross). 17:7, pp. 16-17.
- "Communication in the age of the *Fortune* 500: an interview with Herbert Schiller," by Richard Bolton. 17:4, pp. 14-18.
- "Cultural struggle and educational activism," by David Trend. 17:4, pp. 4-6.
- "Culture without a country," by Amiel Alcalay (exhibition review: "Uprising: Videotapes on the Palestinian Resistance," Artists Space, New York, NY). 17:10, pp. 16-17.
- "Gentle weapons," by Steve Cagan (book review: *Guatemala: Eternal Spring, Eternal Tyranny*, by Jean-Marie Simon; *Granddaughters of Corn: portraits of Guatemalan women*, by Marilyn Anderson and Jonathan Garlock). 17:6, pp. 19-20.
- "Hip-pocket politics," by Laura U. Marks (book

- review: *Cultural Politics in Contemporary America*, ed. Ian Angus and Sut Jhally. 17:8, pp. 19-20.
- "History lessons" by Mark Boren (book review: *Remaking History: Dia Art Foundation Discussions in Contemporary Culture* Number 4, ed. Barbara Kruger and Phil Mariani). 17:7, pp. 18-19.
- "Military madness," by Deborah Bright (exhibition review: "House of Weaponlessness," by Felix Droese; "Looking at Militarism," by Margia Kramer, List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, MA). 17:1, pp. 18-19.
- "More oppositionality" (letters re "Fantasies of oppositionality," by Coco Fusco, 16:5, pp. 6-9). 17:2, p. 3.
- "Notes toward a morphology of labor video," by Fred Glass. 17:2, pp. 8-12.
- "Oppositionality" (letters re "Fantasies of oppositionality," 16:5, pp. 6-9). 17:1, p. 2.
- "Patriotic gore," by Steve Cagan (catalogue and exhibition review: *Deeds of War*, by James Nachtwey, intro. by Robert Stone, exhibition of the same title, International Center of Photography, Midtown, New York, NY). 17:8, pp. 20-21.
- "Playing politics," by Steven Kolpan (interactive software review: *Hidden Agenda*, by Jim Gasperini and Ron Martinez). 17:3, p. 21.
- "Rethinking pluralism: New Options, Working Solutions," by Christopher Burnett. 17:3, pp. 10-12.
- "Settling accounts: interviews with three Chilean filmmakers," by Coco Fusco. 17:10, pp. 12-15.
- "Take the power not the pipe," by David Trend (exhibition review: "The Hidden Apparatus Is At Us," Artists' Television Access, San Francisco, CA). 17:9, p. 16.
- "Tales of empire: the Colonial Film Unit in Africa, 1939-1950," by Charles Ben Pike. 17:1, pp. 8-9.
- "Television that works: an interview with the Committee for Labor Access," by Nadine McGann. 17:2, pp. 16-19.
- "Testing the limits: an interview," by Lorraine Kenny. 17:3, pp. 4-7.
- "A town called malice," by Grant Kester. 17:10, p. 2.
- "Visible lesions: images of the PWA," by Jan Zita Grover. 17:1, pp. 10-16.
- "Women and AIDS," by Cynthia Chris (exhibition review: "Until That Last Breath," by Ann Meredith; "Overlooked/Underplayed: Videos on Women and AIDS," New Museum of Contemporary Art, New York, NY). 17:1, pp. 17-18.
- de Antonio, Emile. "Emile de Antonio, 1919-1989," by Jan-Christopher Horak. 17:7, p. 2.
- Documentary film and video. "Crises of language and difference," by Liz Kotz (film festival and conference review: Robert Flaherty Seminar, Wells College, Aurora, NY). 17:4, pp. 3, 20-21.
- "Culture without a country" by Ammiel Alcalay (exhibition review: "Uprising: Videotapes on the Palestinian Resistance," Artists Space, New York, NY). 17:10, pp. 16-17.
- "Notes toward a morphology of labor video," by Fred Glass. 17:2, pp. 8-12.
- "Risky business," by Carole Tormollan (film and video festival review: Women in the Director's Chair, Chicago, IL). 17:1, pp. 3, 22.
- "Ritual and resistance," by Laura U. Marks (review: 7th Native American Film and Video Festival, Anthology Film Archives, New York, NY). 17:6, pp. 4, 21.
- "Women and AIDS," by Cynthia Chris (exhibition review: "Until That Last Breath," by Ann Meredith; "Overlooked/Underplayed: Videos on Women and AIDS," New Museum of Contemporary Art, New York, NY). 17:1, pp. 17-18.
- Documentary photography. "Disassembly line," by Laura Bogue (exhibition review: "One Year Later: the Closing of Penobscot Poultry and the Transition of a Veteran Employee," by Cedric Chatterley, Belfast Free Library, Belfast, ME). 17:2, pp. 23-24.
- "Forced to disappear" (exhibition review: "Connie Hatch: After the FACT . . . Some Women," Roy Boyd Gallery, Los Angeles, CA). 17:4, pp. 19-20.
- "Gentle weapons," by Steve Cagan (book review: *Guatemala: Eternal Spring, Eternal Tyranny*, by Jean-Marie Simon; *Granddaughters of Corn: portraits of Guatemalan women*, by Marilyn Anderson and Jonathan Garlock). 17:6, pp. 19-20.
- "International geographic," by Jody Zellen (book and exhibition review: *Forced Out: The Agency of the Refugee in Our Time*, by Carole Kismaric, commentary by William Shawcross; exhibition of the same title, Los Angeles Municipal Art Gallery at Bardsall Park, Los Angeles, CA). 17:7, pp. 20-21.
- "In the company of bears: William Lyman Underwood's *Wild Brother*," by George Dimock. 17:7, pp. 11-13, 21.
- "Military madness," by Deborah Bright (exhibition review: "House of Weaponlessness," by Felix Droese; "Looking at Militarism," by Margia Kramer, List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, MA). 17:1, pp. 18-19.
- "Patriotic gore," by Steve Cagan (book review: *Deeds of War*, by James Nachtwey, intro. by Robert Stone; exhibition of the same title, International Center of Photography, Midtown, New York, NY). 17:8, pp. 20-21.
- "Sins of omission," by Laura Salmon (catalogue and exhibition review: *Changing Chicago: A Photodocumentary*, preface by Jack Jaffe; "Changing Chicago: Close Up, Photographic Essays on Family and Community," Museum of Contemporary Photography at Columbia College, Chicago, IL; "Changing Chicago: Architecture and the Workplace," Chicago Office of Fine Arts Cultural Center, Chicago, IL; "Changing Chicago: The City Inside and Out," Art Institute of Chicago, Chicago, IL; "Changing Chicago: Public Rituals and Diversions," Chicago Historical Society, Chicago, IL; "Changing Chicago: Cultural Diversity," Field Museum of Natural History, Chicago, IL). 17:5, pp. 4-5.
- "States of emergency," by Laura Salmon (catalogue and exhibition review: *A Tale of Two Cities: Belfast/Beirut*, ed. Gary Nickard and Geno Rodriguez; exhibition of the same title, Alternative Museum, New York, NY). 17:10, pp. 18-19.
- "Women and AIDS," by Cynthia Chris (exhibition review: "Until That Last Breath," by Ann Meredith; "Overlooked/Underplayed: Videos on Women and AIDS," New Museum of Contemporary Art, New York, NY). 17:1, pp. 17-18.
- "The worker and the machine: Lewis Hine's National Research Project photographs," by Judith Mara Gutman. 17:2, pp. 12-15.
- "Visible lesions: images of the PWA," by Jan Zita Grover. 17:1, pp. 10-16.
- Droese, Felix. "Military madness," by Deborah Bright (exhibition review: "House of Weaponlessness," by Felix Droese; "Looking at Militarism," by Margia Kramer, List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, MA). 17:1, pp. 18-19.
- Drury, Sarah. "The student body," by David Trend (video review: *Helen Keller Knows She's There*, by Sarah Drury). 17:3, p. 20.
- Ewen, Stuart. "Ordinary culture: American intellectuals and the impasse of criticism," by Jan Zita Grover. 17:10, pp. 4-7.
- Fagin, Steve. "Excursions in catastrophe: power and contradiction in the Philippines," by Patricia Mellenkamp (video review: *The Machine That Killed Bad People*, by Steve Fagin). 17:9, pp. 8-11.
- Fehler, Michel. "Habeas corpus," by Vicki Kirby (book review: *Fragments for a History of the Human Body: Parts One, Two and Three*, ed. Michel Fehler with Ramona Naddaff and Nadia Tazi). 17:3, pp. 8-9.
- Feminism. "Ask any girl," by Erica Rand (book review: *The Female Gaze: Women as Viewers of Popular Culture*, ed. Lorraine Gamman and Margaret Marshment). 17:9, p. 17.
- "Feminism and film" (letters re "Feminist film theory 101," by Deborah Tudor, 16:8, p. 21). 17:1, pp. 2, 22.
- "Feminist interventions, shifting terrains: an interview with Griselda Pollock," by Alla Yefimov. 17:8, pp. 8-11.
- "Forced to disappear," by Andrea Liss (exhibition review: "Connie Hatch: After the FACT . . . Some Women," Roy Boyd Gallery, Los Angeles, CA). 17:4, pp. 19-20.
- "Getting lucky," by Robert Raczka (publication review: *Lucky*, ed. Laurel Beckman and Kathleen Sorensen). 17:10, pp. 19-20.
- "Getting physical," by Leslie Camhi (book review: *Thinking Through the Body*, by Jane Gallop). 17:3, pp. 20-21.
- "How do you play? the deviant narratives of Kaucyila Brooke," by Joanna Frueh. 17:9, pp. 4-7.
- "Mutiny in the classroom," by Joanna Scott (book review: *The Pirate's Fiancée: Feminism, Reading, Postmodernism*, by Meaghan Morris). 17:5, pp. 18-19.
- "Risky business," by Carole Tormollan (film and video festival review: Women in the Director's Chair, Chicago, IL). 17:1, pp. 3, 22.
- "Two for the road," by Christine List (book review: *Feminism/Postmodernism*, ed. Linda J. Nicholson). 17:10, pp. 17-18.
- Festival, arts. "Class pictures," by Laura U. Marks (review: "Mayworks," Toronto, Ontario). 17:2, pp. 4-5.
- Festival, film. "Bloodstained works: the Glasnost Film Festival," by Amos Vogel. 17:4, pp. 2, 21.
- "Crises of language and difference," by Liz Kotz (review: Robert Flaherty Seminar, Wells College, Aurora, NY). 17:4, pp. 3, 20-21.
- "Festival of pluralism," by Edward Ball (review: 27th New York Film Festival). 17:5, p. 3.
- "Public agendas, private lives," by Jason Simon (review: New York Lesbian and Gay Experimental Film Festival). 17:6, pp. 3, 21.
- Festival, film and video. "Choice objects: gay and lesbian film and video," by Cynthia Chris (review: "How Do I Look? Queer Film and Video Screening and Conference," Anthology Film Archives, New York, NY). 17:7, pp. 2, 21.
- "Risky business," by Carole Tormollan (film and video festival review: Women in the Director's Chair, Chicago, IL). 17:1, pp. 3, 22.
- "Ritual and resistance," by Laura U. Marks (review: 7th Native American Film and Video Festival, Anthology Film Archives, New York, NY). 17:6, pp. 4, 21.
- Film and filmmakers. "Bloodstained works: the Glasnost Film Festival," by Amos Vogel. 17:4, pp. 2, 21.
- "Choice objects: gay and lesbian film and video," by Cynthia Chris (review: "How Do I Look? Queer Film and Video Screening and Conference," Anthology Film Archives, New York, NY). 17:7, pp. 2, 21.
- "Crises of language and difference," by Liz Kotz (review: Robert Flaherty Seminar, Wells College, Aurora, NY). 17:4, pp. 3, 20-21.
- "Emile de Antonio, 1919-1989," by Jan-Christopher Horak. 17:7, p. 2.
- "Festival of pluralism," by Edward Ball (review: 27th New York Film Festival). 17:5, p. 3.
- "Policing desire," by Cynthia Chris (film review: *Urinal*, by John Greyson). 17:5, pp. 19-20.
- "Public agendas, private lives," by Jason Simon (review: New York Lesbian and Gay Experimental Film Festival). 17:6, pp. 3, 21.
- "Risky business," by Carole Tormollan (film and video festival review: Women in the Director's Chair, Chicago, IL). 17:1, pp. 3, 22.
- "Ritual and resistance," by Laura U. Marks (review: 7th Native American Film and Video Festival, Anthology Film Archives, New York, NY). 17:6, pp. 4, 21.
- "Romance," by Elizabeth Merena (film review: *Romance*, by Sergio Bianchi). 17:6, p. 17.
- "Settling accounts: interviews with three Chilean filmmakers," by Coco Fusco. 17:10, pp. 12-15.
- "Striptease east and west: sexual representation in documentary film," by Liz Kotz. 17:3, pp. 13-16.
- "The subject in history: the new autobiography in film and video," by Michael Renov. 17:1, pp. 4-7.
- "Tales of empire: the Colonial Film Unit in Africa, 1939-1950," by Charles Ben Pike. 17:1, pp. 8-9.
- "Things fall apart: an interview with Sergio Bianchi," by Coco Fusco and Catherine Benamou. 17:6, pp. 15-16.
- "Voices from a steel town: Tony Buba's *Lightning over Braddock*," by Jon Lewis. 17:2, pp. 20-22.
- Film theory. "Choice objects: gay and lesbian film and video," by Cynthia Chris (review: "How Do I Look? Queer Film and Video Screening and Conference," Anthology Film Archives, New York, NY). 17:7, pp. 2, 21.
- "Feminism and film" (letters re "Feminist film theory 101," by Deborah Tudor, 16:8, p. 21). 17:1, pp. 2, 22.
- "Spies like us," by Christine List (book review: *Female Spectators: Looking at Film and Television*, ed. E. Deidre Pribram). 17:6, p. 18.
- "Striptease east and west: sexual representation in documentary film," by Liz Kotz. 17:3, pp. 13-16.
- "The subject in history: the new autobiography in film and video," by Michael Renov. 17:1, pp. 4-7.
- First Bank System. "Bank bashes beautification budget," by Laura U. Marks. 17:8, p. 2.
- Fitzpatrick, Blake. "Telling pictures, revealing histories," by Bob Wilkie (catalogue and exhibition review: *The Zone of Conventional Practice and Other Stories*, ed. Cheryl Simon; exhibition of the same title, Optica Gallery, Montreal, Quebec). 17:9, pp. 12-13.
- Flaherty seminar: See Robert Flaherty seminar.
- Gallop, Jane. "Getting physical," by Leslie Camhi (book review: *Thinking Through the Body*, by Jane Gallop). 17:3, pp. 20-21.
- Gamman, Lorraine. "Ask any girl," by Erica Rand (book review: *The Female Gaze: Women as Viewers of Popular Culture*, ed. Lorraine Gamman and Margaret Marshment). 17:9, p. 17.
- Gasperini, Jim. "Playing politics," by Steven Kolpan (interactive software review: *Hidden Agenda*, by Jim Gasperini and Ron Martinez). 17:3, p. 21.
- Gay and lesbian film and video. "Choice objects: gay and lesbian film and video," by Cynthia Chris (review: "How Do I Look? Queer Film and Video Screening and Conference," Anthology Film Archives, New York, NY). 17:7, pp. 2, 21.
- "Policing desire," by Cynthia Chris (film review: *Urinal*, by John Greyson). 17:5, pp. 19-20.
- "Public agendas, private lives," by Jason Simon (review: New York Lesbian and Gay Experimental Film Festival). 17:6, pp. 3, 21.
- Gay and lesbian photography. "Endangered alibis," by
- Doug Ischar (catalogue and exhibition review: *Robert Mapplethorpe: The Perfect Moment*, ed. Janet Kardon; exhibition of the same title, University Art Museum, Berkeley, CA). 17:10, pp. 8-11.
- "Guilty objects, unattainable desires," by Liz Kotz (exhibition review: "The Body You Want," by Millie Wilson, Doug Ischar and Tony Greene, Southern Exposure Gallery, San Francisco, CA). 17:6, pp. 12-14.
- Gitai, Amos. "Striptease east and west: sexual representation in documentary film," by Liz Kotz. 17:3, pp. 13-16.
- Glasnost Film Festival. "Bloodstained works: the Glasnost Film Festival," by Amos Vogel. 17:4, pp. 2, 21.
- Grants: See Arts funding.
- Grauerholz, Angela. "Telling pictures, revealing histories," by Bob Wilkie (catalogue and exhibition review: *The Zone of Conventional Practice and Other Stories*, ed. Cheryl Simon; exhibition of the same title, Optica Gallery, Montreal, Quebec). 17:9, pp. 12-13.
- Greene, Tony. "Guilty objects, unattainable desires," by Liz Kotz (exhibition review: "The Body You Want," by Millie Wilson, Doug Ischar, and Tony Greene, Southern Exposure Gallery, San Francisco, CA). 17:6, pp. 12-14.
- Greenough, Sarah. "Curiouser and curiouser: through the looking glass for the sesquicentennial of photography," by Mary Warner Marien (book review: *The Art of Photography 1839-1989*, ed. Mike Weaver; *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*, by Sarah Greenough, Joel Snyder, David Travis, and Colin Westerbeck). 17:6, pp. 5-7.
- Greyson, John. "Policing desire," by Cynthia Chris (film review: *Urinal*, by John Greyson). 17:5, pp. 19-20.
- Guatemala, photography of. "Gentle weapons," by Steve Cagan (book review: *Guatemala: Eternal Spring, Eternal Tyranny*, by Jean-Marie Simon; *Granddaughters of Corn: portraits of Guatemalan women*, by Marilyn Anderson and Jonathan Garlock). 17:6, pp. 19-20.
- Hatch, Connie. "Forced to disappear," by Andrea Liss (exhibition review: "Connie Hatch: After the FACT . . . Some Women," Roy Boyd Gallery, Los Angeles, CA). 17:4, pp. 19-20.
- "Rethinking pluralism: New Options, Working Solutions," by Christopher Burnett. 17:3, pp. 10-12.
- Hershman, Lynn. "The subject in history: the new autobiography in film and video," by Michael Renov. 17:1, pp. 4-7.
- Hebidge, Dick. "Remain in light," by Matthew Sommerville (book review: *Hiding in the Light: On Images and Things*, by Dick Hebidge). 17:5, pp. 20-21.
- Hine, Lewis. "The worker and the machine: Lewis Hine's National Research Project photographs," by Judith Mara Gutman. 17:2, pp. 12-15.
- History, film. "Curiouser and curiouser: through the looking glass for the sesquicentennial of photography," by Mary Warner Marien (book review: *The Art of Photography 1839-1989*, ed. Mike Weaver; *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*, by Sarah Greenough, Joel Snyder, David Travis, and Colin Westerbeck). 17:6, pp. 5-7.
- "Our trip to Africa: home movies as the eyes of the empire," by Patricia R. Zimmermann. 17:8, pp. 4-7.
- "Tales of empire: the Colonial Film Unit in Africa, 1939-1950," by Charles Ben Pike. 17:1, pp. 8-9.
- History, photography. "Burning with desire: the birth and death of photography," by Geoffrey Batchen. 17:6, pp. 8-11.
- "Curiouser and curiouser: through the looking glass for the sesquicentennial of photography," by Mary Warner Marien (book review: *The Art of Photography 1839-1989*, ed. Mike Weaver; *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*, by Sarah Greenough, Joel Snyder, David Travis, and Colin Westerbeck). 17:6, pp. 5-7.
- "Focus: Notre-Dame de Paris," by Shelley Rice. 17:7, pp. 14-15.
- "In the company of bears: William Lyman Underwood's *Wild Brother*," by George Dimock. 17:7, pp. 11-13, 21.
- "Reality by design: the picture press in France, 1920-1939," by Dominique Baqué. 17:5, pp. 10-12.
- "Strategies of containment: the manipulation of the frame in contemporary photography," by Jeff Rosen. 17:5, pp. 13-17.
- "The worker and the machine: Lewis Hine's National Research Project photographs," by Judith Mara Gutman. 17:2, pp. 12-15.
- History, video. "The allure of the electronic: the changing vocabulary of video sculpture," by Davidson Gigliotti (catalogue and exhibition review: *Video-Skulptur retrospektiv und aktuell 1963-1989*, ed. Wolf Herzogenrath and Edith Decker; exhibition of the same title, Kölischer Kunstverein and DuMont Kunsthalles, Cologne, West Germany). 17:8, pp. 12-17.
- "Radical hardware," by Matthew Sommerville (book review: *On Video*, by Roy Ames). 17:6, pp. 20-21.
- Installations. "The allure of the electronic: the changing vocabulary of video sculpture," by Davidson Gigliotti (catalogue and exhibition review: *Video-Skulptur retrospektiv und aktuell 1963-1989*, ed. Wolf Herzogenrath and Edith Decker; exhibition of the same title, Kölischer Kunstverein and DuMont Kunsthalles, Cologne, West Germany). 17:8, pp. 12-17.
- "Forced to disappear," by Andrea Liss (exhibition review: "Connie Hatch: After the FACT . . . Some Women," Roy Boyd Gallery, Los Angeles, CA). 17:4, pp. 19-20.
- "Guilty objects, unattainable desires," by Liz Kotz (exhibition review: "The Body You Want," by Millie Wilson, Doug Ischar, and Tony Greene, Southern Exposure Gallery, San Francisco, CA). 17:6, pp. 12-14.
- "Military madness" by Deborah Bright (exhibition review: "House of Weaponlessness," by Felix Droese; "Looking at Militarism," by Margia Kramer, List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, MA). 17:1, pp. 18-19.
- Interviews. "Feminist interventions, shifting terrains: an interview with Griselda Pollock," by Alla Yefimov. 17:8, pp. 8-11.
- "Lost and found: an interview with Linn Underhill," by Marion Fallor. 17:7, pp. 7-10.
- "Reinscribing the self: an interview with Clarissa Sligh," by Laura U. Marks. 17:5, pp. 6-9.
- "Settling accounts: interviews with three Chilean filmmakers," by Coco Fusco. 17:10, pp. 12-15.
- "Television that works: an interview with the Committee for Labor Access," by Nadine McGann. 17:2, pp. 16-19.
- "Testing the limits: an interview," by Lorraine Kenny. 17:3, pp. 4-7.
- "Things fall apart: an interview with Sergio Bianchi," by Coco Fusco and Catherine Benamou. 17:6, pp. 15-16.
- Ischar, Doug. "Guilty objects, unattainable desires," by Liz Kotz (exhibition review: "The Body You Want," by Millie Wilson, Doug Ischar, and Tony Greene, Southern Exposure Gallery, San Francisco, CA). 17:6, pp. 12-14.
- Jhally, Sut: See Ian Angus.
- Justiniano, Gonzalo. "Settling accounts: interviews with three Chilean filmmakers," by Coco Fusco. 17:10, pp. 12-15.
- Kaplan, E. Ann. "It's academic," by Jon Lewis (book review: *Postmodernism and Its Discontents*, ed. E. Ann Kaplan). 17:3, pp. 18-19.
- Kardon, Janet. "Endangered alibis," by Doug Ischar (catalogue and exhibition review: *Robert Mapplethorpe: The Perfect Moment*, ed. Janet Kardon; exhibition of the same title, University Art Museum, Berkeley, CA). 17:10, pp. 8-11.
- Kramer, Margia. "Military madness," by Deborah Bright (exhibition review: "House of Weaponlessness," by Felix Droese; "Looking at Militarism," by Margia Kramer, List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, MA). 17:1, pp. 18-19.
- Labor. "Class pictures," by Laura U. Marks (review: "Mayworks," Toronto, Ontario). 17:2, pp. 4-5.
- "Disassembly line," by Laura Bogue (exhibition review: "One Year Later: the Closing of Penobscot Poultry and the Transition of a Veteran Employee," by Cedric Chatterley, Belfast Free Library, Belfast, ME). 17:2, pp. 23-24.
- "Image simulations, computer manipulations: some considerations," by Martha Rosler. 17:4, pp. 7-11.
- "Look for the union label," by Lisa Pitt. 17:2, pp. 6-7.
- "Notes toward a morphology of labor video," by Fred Glass. 17:2, pp. 8-12.
- "Television that works: an interview with the Committee for Labor Access," by Nadine McGann. 17:2, pp. 16-19.
- "Voices from a steel town: Tony Buba's *Lightning over Braddock*," by Jon Lewis. 17:2, pp. 20-22.
- "The worker and the machine: Lewis Hine's National Research Project photographs," by Judith Mara Gutman. 17:2, pp. 12-15.
- Labor Institute of Public Affairs. "Notes toward a morphology of labor video," by Fred Glass. 17:2, pp. 8-12.
- Latin America, photography of. "Gentle weapons," by Steve Cagan (book review: *Guatemala: Eternal Spring, Eternal Tyranny*, by Jean-Marie Simon; *Granddaughters of Corn: portraits of Guatemalan women*, by Marilyn Anderson and Jonathan Garlock). 17:6, pp. 19-20.
- "Patriotic gore," by Steve Cagan (book review: *Deeds of War*, by James Nachtwey, intro. by Robert Stone; exhibition of the same title, International Center of Photography, Midtown, New York, NY). 17:8, pp. 20-21.
- Latin American film and video. "Ritual and resistance," by Laura U. Marks (review: Seventh Native American Film and Video Festival, Anthology Film Archives, New York, NY). 17:6, pp. 4, 21.
- "Settling accounts: interviews with three Chilean filmmakers," by Coco Fusco. 17:10, pp. 12-15.
- "Things fall apart: an interview with Sergio Bianchi," by Coco Fusco and Catherine Benamou. 17:6, pp. 15-16.
- Leigh, Carol. "Striptease east and west: sexual representation in documentary film," by Liz Kotz. 17:3, pp. 13-16.
- LeSecq, Henri. "Focus: Notre-Dame de Paris," by Shelley Rice. 17:7, pp. 14-15.
- "Literacy on the Table." "The writing on the wall," by David Trend (symposium review: "Literacy on the Table: Cultural Fluency and the Act of Reading," Longwood Arts Project, Bronx, NY). 17:2, pp. 4, 25.
- Manning, Caitlin. "Striptease east and west: sexual representation in documentary film," by Liz Kotz. 17:3, pp. 13-16.
- Mapplethorpe, Robert. "Endangered alibis," by Doug Ischar (catalogue and exhibition review: *Robert Mapplethorpe: The Perfect Moment*, ed. Janet Kardon; exhibition of the same title, University Art Museum, Berkeley, CA). 17:10, pp. 8-11.
- "A town called malice," by Grant Kester. 17:10, p. 2.
- Marshment, Margaret. "Ask any girl," by Erica Rand (book review: *The Female Gaze: Women as Viewers of Popular Culture*, ed. by Lorraine Gamman and Margaret Marshment). 17:9, p. 17.
- Martinez, Ron. See Jim Gasperini.
- McEachern, Susan. "Telling pictures, revealing histories," by Bob Wilkie (catalogue and exhibition review: *The Zone of Conventional Practice and Other Stories*, ed. Cheryl Simon; exhibition of the same title, Optica Gallery, Montreal, Quebec). 17:9, pp. 12-13.
- Media theory. "Ask any girl," by Erica Rand (book review: *The Female Gaze: Women as Viewers of Popular Culture*, ed. Lorraine Gamman and Margaret Marshment). 17:9, p. 17.
- "Communication in the age of the *Fortune* 500: an interview with Herbert Schiller," by Richard Bolton. 17:4, pp. 14-18.
- "From representation to technology: photography for the video generation," by Timothy Druckrey. 17:4, pp. 12-13, 21.
- "Image simulations, computer manipulations: some considerations," by Martha Rosler. 17:4, pp. 7-11.
- "Ordinary culture: American intellectuals and the impasse of criticism," by Jan Zita Grover. 17:10, pp. 4-7.
- "Radical hardware," by Matthew Sommerville (book review: *On Video*, by Roy Ames). 17:6, pp. 20-21.
- "Spies like us," by Christine List (book review: *Female Spectators: Looking at Film and Television*, ed. E. Deidre Pribram). 17:6, p. 18.
- "Travels in hypermedia," by Robert Bowen (book review: *The Media Lab: Inventing the Future at M.I.T.*, by Stewart Brand). 17:4, pp. 20, 21.
- "Visible lesions: images of the PWA," by Jan Zita Grover. 17:1, pp. 10-16.
- "Mayworks," by Laura U. Marks (review: "Mayworks," Toronto, Ontario). 17:2, pp. 4-5.
- Mekas, Jonas. "The subject in history: the new autobiography in film and video," by Michael Renov. 17:1, pp. 4-7.
- de Melo, Jacira Vieira. "Striptease east and west: sexual representation in documentary film," by Liz Kotz. 17:3, pp. 13-16.
- Meredith, Ann. "Women and AIDS," by Cynthia Chris (exhibition review: "Until That Last Breath," by Ann Meredith; "Overlooked/Underplayed: Videos on Women and AIDS," New Museum of Contemporary Art, New York, NY). 17:1, pp. 17-18.
- "Telling pictures, revealing histories," by Bob Wilkie (catalogue and exhibition review: *The Zone of Conventional Practice and Other Stories*, ed. Cheryl Simon; exhibition of the same title, Optica Gallery, Montreal, Quebec). 17:9, pp. 12-13.
- Morris, Meaghan. "Mutiny in the classroom," by Joanna Scott (book review: *The Pirate's Fiancée: Feminism, Reading, Postmodernism*, by Meaghan Morris). 17:5, pp. 18-19.
- Nachtwey, James. Letters re "Patriotic gore," by Steve Cagan (17:8, pp. 20-21). 17:10, p. 2.
- "Patriotic gore," by Steve Cagan (book review: *Deeds of War*, by James Nachtwey, intro. by Robert Stone; exhibition of the same title, International Center of Photography, Midtown, New York, NY). 17:8, pp. 20-21.

- Nair, Mira. "Striptease east and west: sexual representation in documentary film," by Liz Kotz. 17:3, pp. 13-16.
- National Endowment for the Arts. "Conscientious objections," by Laura U. Marks. 17:6, p. 2.
- . "The empire strikes back," by David Trend. 17:2, pp. 5-6.
- National Press Photographers Association. "News photography and the digital highway," by Timothy Druckrey (conference review: "Digital '90," National Press Photographers Association, Washington, DC). 17:10, p. 3.
- Native American Film and Video Festival. "Ritual and resistance," by Laura U. Marks. 17:6, pp. 4, 21.
- Neumaier, Diane. "Rethinking pluralism: New Options, Working Solutions," by Christopher Burnett. 17:3, pp. 10-12.
- "New Options, Working Solutions." "Rethinking pluralism: New Options, Working Solutions," by Christopher Burnett. 17:3, pp. 10-12.
- New York Film Festival. "Festival of pluralism," by Edward Ball (review: 27th New York Film Festival). 17:5, p. 3.
- New York State Council on the Arts. "The big chill," by Grant Kester. 17:9, p. 2.
- Nicholson, Linda J. "Two for the road," by Christine List (book review: *Feminism/Postmodernism*, ed. Linda J. Nicholson). 17:10, pp. 17-18.
- Nickard, Gary. "States of emergency," by Laura Salmon (catalogue and exhibition review: *A Tale of Two Cities: Belfast/Beirut*, ed. Gary Nickard and Geno Rodriguez; exhibition of the same title, Alternative Museum, New York, NY). 17:10, pp. 18-19.
- Orentlicher, John. "The same old current," by Carol Lafayette (video review: *Misaligned Shafts*, by John Orentlicher). 17:7, p. 19.
- Palestinian video. "Culture without a country" by Ammiel Alcalay (exhibition review: "Uprising: Videotapes on the Palestinian Resistance," Artists Space, New York, NY). 17:10, pp. 16-17.
- Perelman, Pablo. "Settling accounts: interviews with three Chilean filmmakers," by Coco Fusco. 17:10, pp. 12-15.
- Performance. "Taking it to the streets," by Margaret Stratton (book review: *Art in the Public Interest*, ed. Arlene Raven). 17:8, pp. 17-18.
- Photography and photographers. "Disassembly line," by Laura Bogue (exhibition review: "One Year Later: the Closing of Penobscot Poultry and the Transition of a Veteran Employee," by Cedric Chatterley, Belfast Free Library, Belfast, ME). 17:2, pp. 23-24.
- . "Focus: Notre-Dame de Paris," by Shelley Rice. 17:7, pp. 14-15.
- . "Forced to disappear," by Andrea Liss (exhibition review: "Connie Hatch: After the FACT . . . Some Women," Roy Boyd Gallery, Los Angeles, CA). 17:4, pp. 19-20.
- . "For your eyes only," by Jody Zellen (book and exhibition review: *Sophie Calle: A Survey*, by Deborah Irmas, foreword by Fred Hoffman, Fred Hoffman Gallery; exhibition of the same title, Fred Hoffman Gallery, Santa Monica, CA). 17:4, pp. 18-19.
- . "From representation to technology: photography for the video generation," by Timothy Druckrey. 17:4, pp. 12-13, 21.
- . "How do you play? the deviant narratives of Kaucyila Brooke," by Joanna Frueh. 17:9, pp. 4-7.
- . "The insistent voice," by Andrea Liss (exhibition review: *Living with AIDS: A Collaborative Reflection*, Otis/Parsons Art Gallery, Los Angeles, CA). 17:8, p. 19.
- . "Military madness," by Deborah Bright (exhibition review: "House of Weaponlessness," by Felix Droese; "Looking at Militarism," by Margia Kramer, List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, MA). 17:1, pp. 18-19.
- . "News photography and the digital highway," by Timothy Druckrey (conference review: "Digital '90," National Press Photographers Association, Washington, DC). 17:10, p. 3.
- . "Patriotic gore," by Steve Cagan (book review: *Deeds of War*, by James Nachtwey, intro. by Robert Stone; exhibition of the same title, International Center of Photography, Midtown, New York, NY). 17:8, pp. 20-21.
- . "Reinscribing the self: an interview with Clarissa Sligh," by Laura U. Marks. 17:5, pp. 6-9.
- . "Sins of omission," by Laura Salmon (catalogue and exhibition review: *Changing Chicago: A Photodocumentary*, preface by Jack Jaffe; "Changing Chicago: Close Up, Photographic Essays on Family and Community," Museum of Contemporary Photography at Columbia College, Chicago, IL; "Changing Chicago: Architecture and the Workplace," Chicago Office of Fine Arts Cultural Center, Chicago, IL; "Changing Chicago: The City Inside and Out," Art Institute of Chicago, Chicago, IL; "Changing Chicago: Public Rituals and Diversions," Chicago Historical Society, Chicago, IL; "Changing Chicago: Cultural Diversity," Field Museum of Natural History, Chicago, IL). 17:5, pp. 4-5.
- . "States of emergency," by Laura Salmon (catalogue and exhibition review: *A Tale of Two Cities: Belfast/Beirut*, ed. Gary Nickard and Geno Rodriguez; exhibition of the same title, Alternative Museum, New York, NY). 17:10, pp. 18-19.
- . "Strategies of containment: the manipulation of the frame in contemporary photography," by Jeff Rosen. 17:5, pp. 13-17.
- . "Technicalities" (letters re "User friendly" by David Miller, 17:1, p. 20). 17:2, p. 3.
- . "Telling pictures, revealing histories," by Bob Wilkie (catalogue and exhibition review: *The Zone of Conventional Practice and Other Stories*, ed. Cheryl Simon; exhibition of the same title, Optica Gallery, Montreal, Quebec). 17:9, pp. 12-13.
- . "User friendly," by David Miller (exhibition review: "Reclaiming Technology," by Jno Cook, Randolph Street Gallery, Chicago, IL). 17:1, p. 20.
- . "Women and AIDS," by Cynthia Chris (exhibition review: "Until That Last Breath," by Ann Meredith; "Overlooked/Underplayed: Videos on Women and AIDS," New Museum of Contemporary Art, New York, NY). 17:1, pp. 17-18.
- . "The worker and the machine: Lewis Hine's National Research Project photographs," by Judith Mara Gutman. 17:2, pp. 12-15.
- Photography, history. See History, photography.
- Photography theory. "Burning with desire: the birth and death of photography," by Geoffrey Batchen. 17:6, pp. 8-11.
- . "From representation to technology: photography for the video generation," by Timothy Druckrey. 17:4, pp. 12-13, 21.
- . "Image simulations, computer manipulations: some considerations," by Martha Rosler. 17:4, pp. 7-11.
- . "Strategies of containment: the manipulation of the frame in contemporary photography," by Jeff Rosen. 17:5, pp. 13-17.
- Photojournalism. "From representation to technology: photography for the video generation," by Timothy Druckrey. 17:4, pp. 12-13, 21.
- . "International geographic," by Jody Zellen (book and exhibition review: *Forced Out: The Agony of the Refugee in Our Time*, by Carole Kismaric, commentary by William Shawcross; exhibition of the same title, Los Angeles Municipal Art Gallery at Bardsall Park, Los Angeles, CA). 17:7, pp. 20-21.
- . "News photography and the digital highway," by Timothy Druckrey (conference review: "Digital '90," National Press Photographers Association, Washington, DC). 17:10, p. 3.
- . "Patriotic gore," by Steve Cagan (catalogue and exhibition review: *Deeds of War*, by James Nachtwey, intro. by Robert Stone; exhibition of the same title, International Center of Photography, Midtown, New York, NY). 17:8, pp. 20-21.
- . "Reality by design: the picture press in France, 1920-1939," by Dominique Baqué. 17:5, pp. 10-12.
- Pollock, Griselda. "Feminist interventions, shifting terrains: an interview with Griselda Pollock," by Alla Yefimov. 17:8, pp. 8-11.
- Popular culture. "Ask any girl," by Erica Rand (book review: *The Female Gaze: Women as Viewers of Popular Culture*, ed. Lorraine Gamman and Margaret Marshment). 17:9, p. 17.
- . "Mutiny in the classroom," by Joanna Scott (book review: *The Pirate's Fiancée: Feminism, Reading, Postmodernism*, by Meaghan Morris). 17:5, pp. 18-19.
- . "Ordinary culture: American intellectuals and the impasse of criticism," by Jan Zita Grover. 17:10, pp. 4-7.
- . "Remain in light," by Matthew Sommerville (book review: *Hiding in the Light: On Images and Things*, by Dick Hebdige). 17:5, pp. 20-21.
- Postmodernism. "Apocalypse when?" by Jon Lewis (book review: *Universal Abandon? The Politics of Postmodernism*, ed. Andrew Ross). 17:7, pp. 16-17.
- . "Habeas corpus," by Vicki Kirby (book review: *Fragments for a History of the Human Body: Parts One, Two and Three*, ed. Michel Feher with Ramona Naddaff and Nadia Tazi). 17:3, pp. 8-9.
- . "Hip-pocket politics," by Laura U. Marks (book review: *Cultural Politics in Contemporary America*, ed. Ian Angus and Sut Jhally). 17:8, pp. 19-20.
- . "History lessons" by Mark Boren (book review: *Remaking History: Dia Art Foundation Discussions in Contemporary Culture Number 4*, ed. Barbara Kruger and Phil Mariani). 17:7, pp. 18-19.
- . "It's academic," by Jon Lewis (book review: *Postmodernism and Its Discontents*, ed. E. Ann Kaplan). 17:3, pp. 18-19.
- . "Mutiny in the classroom," by Joanna Scott (book review: *The Pirate's Fiancée: Feminism, Reading, Postmodernism*, by Meaghan Morris). 17:5, pp. 18-19.
- . "Remain in light," by Matthew Sommerville (book review: *Hiding in the Light: On Images and Things*, by Dick Hebdige). 17:5, pp. 20-21.
- . "Two for the road," by Christine List (book review: *Feminism/Postmodernism*, ed. Linda J. Nicholson). 17:10, pp. 17-18.
- Pribram, E. Deidre. "Spies like us," by Christine List (book review: *Female Spectators: Looking at Film and Television*, ed. E. Deidre Pribram). 17:6, p. 18.
- Printed Matter. "Bookworks for the '90s," by Stewart Cauley (conference review: Artists' Books and Publications symposium, Dia Art Foundation). 17:8, pp. 3, 21.
- Psychoanalytic theory. "Ask any girl," by Erica Rand (book review: *The Female Gaze: Women as Viewers of Popular Culture*, ed. Lorraine Gamman and Margaret Marshment). 17:9, p. 17.
- . "Getting physical," by Leslie Camhi (book review: *Thinking Through the Body*, by Jane Gallop). 17:3, pp. 20-21.
- . "The student body," by David Trend (video review: *Helen Keller Knows She's There*, by Sarah Drury). 17:3, p. 20.
- . "Transference," by Sarah Drury (letter re "The student body," by David Trend, 17:3, p. 20). 17:5, p. 2.
- Public art. "Boarded over," by Laura U. Marks. 17:2, p. 3.
- . "Boy's guide to anarchy," by Laura U. Marks. 17:9, p. 3.
- . "Cultural struggle and educational activism," by David Trend. 17:4, pp. 4-6.
- . "The insistent voice," by Andrea Liss (exhibition review: *Living with AIDS: A Collaborative Reflection*, Otis/Parsons Art Gallery, Los Angeles, CA). 17:8, p. 19.
- . "Rethinking pluralism: New Options, Working Solutions," by Christopher Burnett. 17:3, pp. 10-12.
- . "Taking it to the streets," by Margaret Stratton (book review: *Art in the Public Interest*, ed. Arlene Raven). 17:8, pp. 17-18.
- Publications. "Bookworks for the '90s," by Stewart Cauley (conference review: Artists' Books and Publications symposium, Dia Art Foundation, New York, NY). 17:8, pp. 3, 21.
- . "Endangered alibis," by Doug Ischar (catalogue and exhibition review: *Robert Mapplethorpe: The Perfect Moment*, ed. Janet Kardon; exhibition of the same title, University Art Museum, Berkeley, CA). 17:10, pp. 8-11.
- . "Getting lucky," by Robert Raczk (publication review: *Lucky*, ed. Laurel Beckman and Kathleen Sorensen). 17:10, pp. 19-20.
- . "Habeas corpus," by Vicki Kirby (book review: *Fragments for a History of the Human Body: Parts One, Two and Three*, ed. Michel Feher with Ramona Naddaff and Nadia Tazi). 17:3, pp. 8-9.
- . "Reality by design: the picture press in France, 1920-1939," by Dominique Baqué. 17:5, pp. 10-12.
- Raven, Arlene. "Taking it to the streets," by Margaret Stratton (book review: *Art in the Public Interest*, ed. Arlene Raven). 17:8, pp. 17-18.
- Robert Flaherty Seminar. "Crises of language and difference," by Liz Kotz. 17:4, pp. 3, 20-21.
- Rodriguez, Geno. "States of emergency," by Laura Salmon (catalogue and exhibition review: *A Tale of Two Cities: Belfast/Beirut*, ed. Gary Nickard and Geno Rodriguez; exhibition of the same title, Alternative Museum, New York, NY). 17:10, pp. 18-19.
- Ross, Andrew. "Apocalypse when?" by Jon Lewis (book review: *Universal Abandon? The Politics of Postmodernism*, ed. Andrew Ross). 17:7, pp. 16-17.
- Schiller, Herbert. "Communication in the age of the Fortune 500: an interview with Herbert Schiller," by Richard Bolton. 17:4, pp. 14-18.
- Segalove, Ilene. "The subject in history: the new autobiography in film and video," by Michael Renov. 17:1, pp. 4-7.
- Simon, Cheryl. "Telling pictures, revealing histories," by Bob Wilkie (catalogue and exhibition review: *The Zone of Conventional Practice and Other Stories*, ed. Cheryl Simon; exhibition of the same title, Optica Gallery, Montreal, Quebec). 17:9, pp. 12-13.
- Sisco, Elizabeth. "Conscientious objections," by Laura U. Marks. 17:6, p. 2.
- . "Rethinking pluralism: New Options, Working Solutions," by Christopher Burnett. 17:3, pp. 10-12.
- Sligh, Clarissa. "Reinscribing the self: an interview with Clarissa Sligh," by Laura U. Marks. 17:5, pp. 6-9.
- Snyder, Joel. See Sarah Greenough.
- Sorensen, Kathleen. "Getting lucky," by Robert Raczk (publication review: *Lucky*, ed. Laurel Beckman and Kathleen Sorensen). 17:10, pp. 19-20.
- Soviet film. "Bloodstained works: the Glasnost Film Festival," by Amos Vogel. 17:4, pp. 2, 21.
- Strasser, Susan. "Ordinary culture: American intellectuals and the impasse of criticism," by Jan Zita Grover. 17:10, pp. 4-7.
- Television. "Ask any girl," by Erica Rand (book review: *The Female Gaze: Women as Viewers of Popular Culture*, ed. Lorraine Gamman and Margaret Marshment). 17:9, p. 17.
- . "Spies like us," by Christine List (book review: *Female Spectators: Looking at Film and Television*, ed. E. Deidre Pribram). 17:6, p. 18.
- . "Notes toward a morphology of labor video," by Fred Glass. 17:2, pp. 8-12.
- . "Television that works: an interview with the Committee for Labor Access," by Nadine McGann. 17:2, pp. 16-19.
- . "Testing the limits: an interview," by Lorraine Kenny. 17:3, pp. 4-7.
- Testing the Limits Collective. "Testing the limits: an interview," by Lorraine Kenny. 17:3, pp. 4-7.
- Travis, David. See Sarah Greenough.
- Underhill, Linn. "Lost and found: an interview with Linn Underhill," by Marion Faller. 17:7, pp. 7-10.
- Underwood, William Lyman. "In the company of bears: William Lyman Underwood's *Wild Brother*," by George Dimock. 17:7, pp. 11-13, 21.
- Unions. "Look for the union label," by Lisa Pitt. 17:2, pp. 6-7.
- . "Notes toward a morphology of labor video," by Fred Glass. 17:2, pp. 8-12.
- Video and videomakers. "The allure of the electronic: the changing vocabulary of video sculpture," by Davidson Gigliotti (catalogue and exhibition review: *Video-Skulptur retrospektiv und aktuell 1963-1989*, ed. Wolf Herzogenrath and Edith Decker; exhibition of the same title, Kölnischer Kunstverein and DuMont Kunsthalle, Cologne, West Germany). 17:8, pp. 12-17.
- . "Culture without a country" by Ammiel Alcalay (exhibition review: "Uprising: Videotapes on the Palestinian Resistance," Artists Space, New York, NY). 17:10, pp. 16-17.
- . "Excursions in catastrophe: power and contradiction in the Philippines," by Patricia Mellencamp (video review: *The Machine That Killed Bad People*, by Steve Fagin). 17:9, pp. 8-11.
- . "From representation to technology: photography for the video generation," by Timothy Druckrey. 17:4, pp. 12-13, 21.
- . "Notes toward a morphology of labor video," by Fred Glass. 17:2, pp. 8-12.
- . "Radical hardware," by Matthew Sommerville (book review: *On Video*, by Roy Armes). 17:6, pp. 20-21.
- . "Risky business," by Carole Tormollan (film and video festival review: Women in the Director's Chair, Chicago, IL). 17:1, p. 3, 22.
- . "The student body," by David Trend (video review: *Helen Keller Knows She's There*, by Sarah Drury). 17:3, p. 20.
- . "The subject in history: the new autobiography in film and video," by Michael Renov. 17:1, pp. 4-7.
- . "Television that works: an interview with the Committee for Labor Access," by Nadine McGann. 17:2, pp. 16-19.
- . "Testing the limits: an interview," by Lorraine Kenny. 17:3, pp. 4-7.
- . "Women and AIDS," by Cynthia Chris (exhibition review: "Until That Last Breath," by Ann Meredith; "Overlooked/Underplayed: Videos on Women and AIDS," New Museum of Contemporary Art, New York, NY). 17:1, pp. 17-18.
- Video, history. See History, video.
- Video, theory. "Radical hardware," by Matthew Sommerville (book review: *On Video*, by Roy Armes). 17:6, pp. 20-21.
- . "The subject in history: the new autobiography in film and video," by Michael Renov. 17:1, pp. 4-7.
- Weaver, Mike. "Curiouser and curiouser: through the looking glass for the sesquicentennial of photography," by Mary Warner Marien (book review: *The Art of Photography 1839-1989*, ed. Mike Weaver; *On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*, Sarah Greenough, Joel Snyder, David Travis, and Colin Westerbeck). 17:6, pp. 5-7.
- Westerbeck, Colin. See Sarah Greenough.
- Wilson, Millie. "Guilty objects, unattainable desires," by Liz Kotz (exhibition review: "The Body You Want," by Millie Wilson, Doug Ischar, and Tony Greene, Southern Exposure Gallery, San Francisco, CA). 17:6, pp. 12-14.
- Wise, Howard. "Howard Wise, 1903-1989," by Marita Sturken. 17:4, p. 2.
- Wodiczko, Krzysztof. "Rethinking pluralism: New Options, Working Solutions," by Christopher Burnett. 17:3, pp. 10-12.
- Women and photography. "Forced to disappear," by Andrea Liss (exhibition review: "Connie Hatch: After the FACT . . . Some Women," Roy Boyd Gallery, Los Angeles, CA). 17:4, pp. 19-20.
- . "How do you play? the deviant narratives of Kaucyila Brooke," by Joanna Frueh. 17:9, pp. 4-7.
- . "Lost and found: an interview with Linn Underhill," by Marion Faller. 17:7, pp. 7-10.
- . "Reinscribing the self: an interview with Clarissa Sligh," by Laura U. Marks. 17:5, pp. 6-9.
- . "Women and AIDS," by Cynthia Chris (exhibition review: "Until That Last Breath," by Ann Meredith; "Overlooked/Underplayed: Videos on Women and AIDS," New Museum of Contemporary Art, New York, NY). 17:1, pp. 17-18.
- Women in the Director's Chair. "Risky business," by Carole Tormollan. 17:1, pp. 3, 22.
- Wright, Will. "Houses in motion," by Christopher Burnett (computer software review: *SimCity: The Computer Simulator*, by Will Wright). 17:9, pp. 14-15.
- GRANT LISTINGS**
- "National Endowment for the Arts grants to visual artists' organizations." 17:1, pp. 3, 20-22.
- "1989 National Endowment for the Arts media production grants." 17:2, pp. 7, 25.
- "1990 National Endowment for the Arts national services grants." 17:10, pp. 20-21.
- "1989 National Endowment for the Arts visual artists fellowships." 17:7, p. 2.
- 1989 National Endowment for the Arts visual artists forums grants." 17:3, pp. 2-3.
- REVIEWS**
- BOOKS AND CATALOGUES**
- A Tale of Two Cities: Belfast/Beirut*, ed. Gary Nickard and Geno Rodriguez. 17:10, pp. 18-19.
- Art in the Public Interest*, ed. Arlene Raven. 17:8, pp. 17-18.
- The Art of Photography 1839-1989*, ed. Mike Weaver. 17:6, pp. 5-7.
- Changing Chicago: A Photodocumentary*, preface by Jack Jaffe. 17:5, pp. 4-5.
- Cultural Politics in Contemporary America*, ed. Ian Angus and Sut Jhally. 17:8, pp. 19-20.
- Deeds of War*, by James Nachtwey, intro. by Robert Stone. 17:8, pp. 20-21.
- The Female Gaze: Women as Viewers of Popular Culture*, ed. Lorraine Gamman and Margaret Marshment. 17:9, p. 17.
- Female Spectators: Looking at Film and Television*, ed. E. Deidre Pribram. 17:6, p. 18.
- Feminism/Postmodernism*, ed. Linda J. Nicholson. 17:10, pp. 17-18.
- Forced Out: The Agony of the Refugee in Our Time*, by Carole Kismaric, commentary by William Shawcross. 17:7, pp. 20-21.
- Fragments for a History of the Human Body: Parts One, Two and Three*, ed. Michel Feher with Ramona Naddaff and Nadia Tazi. 17:3, pp. 8-9.
- Granddaughters of Corn: portraits of Guatemalan women*, by Marilyn Anderson and Jonathan Garlock. 17:6, pp. 19-20.
- Guatemala: Eternal Spring, Eternal Tyranny*, by Jean-Marie Simon. 17:6, pp. 19-20.
- Hiding in the Light: On Images and Things*, by Dick Hebdige. 17:5, pp. 20-21.
- I Like to Eat Right on the Dirt: A Child's Journey Back in Space and Time*, by Danny Lyon. 17:7, pp. 4-6.
- Lucky*, ed. Laurel Beckman and Kathleen Sorensen. 17:10, pp. 19-20.
- The Media Lab: Inventing the Future at M.I.T.*, by Stewart Brand. 17:4, pp. 20, 21.
- On the Art of Fixing a Shadow: One Hundred and Fifty Years of Photography*, by Sarah Greenough, Joel Snyder, David Travis, and Colin Westerbeck. 17:6, pp. 5-7.
- On Video*, by Roy Armes. 17:6, pp. 20-21.
- The Pirate's Fiancée: Feminism, Reading, Postmodernism*, by Meaghan Morris. 17:5, pp. 18-19.
- Postmodernism and Its Discontents*, ed. E. Ann Kaplan. 17:3, pp. 18-19.
- Remaking History: Dia Art Foundation Discussions in Contemporary Culture Number 4*, ed. Barbara Kruger and Phil Mariani. 17:7, pp. 18-19.
- Robert Mapplethorpe: The Perfect Moment*, ed. Janet Kardon. 17:10, pp. 8-11.
- Sophie Calle: A Survey*, by Deborah Irmas, foreword by Fred Hoffman. 17:4, pp. 18-19.
- A Tale of Two Cities: Belfast/Beirut*, ed. Gary Nickard and Geno Rodriguez. 17:10, pp. 18-19.
- Thinking Through the Body*, by Jane Gallop. 17:3, pp. 20-21.
- Universal Abandon? The Politics of Postmodernism*, ed. Andrew Ross. 17:7, pp. 16-17.
- Video-Skulptur retrospektiv und aktuell 1963-1989*, ed. Wolf Herzogenrath and Edith Decker. 17:8, pp. 12-17.
- The Zone of Conventional Practice and Other Real Stories*, ed. Cheryl Simon. 17:9, pp. 12-13.
- EXHIBITIONS/SCREENINGS**
- "The Body You Want," by Millie Wilson, Doug Ischar, and Tony Greene, Southern Exposure Gallery, San Francisco, CA. 17:6, pp. 12-14.
- "Changing Chicago: Architecture and the Workplace," Chicago Office of Fine Arts Cultural Center, Chicago, IL. 17:5, pp. 4-5.
- "Changing Chicago: The City Inside and Out," Art Institute of Chicago, Chicago, IL. 17:5, pp. 4-5.
- "Changing Chicago: Close Up, Photographic Essays on Family and Community," Museum of Contemporary Photography at Columbia College, Chicago, IL. 17:5, pp. 4-5.
- "Changing Chicago: Cultural Diversity," Field Museum of Natural History, Chicago, IL. 17:5, pp. 4-5.
- "Changing Chicago: Public Rituals and Diversions," Chicago Historical Society, Chicago, IL. 17:5, pp. 4-5.
- "Clegg & Guttman," Musée d'art contemporain de Bordeaux, Bordeaux, France. 17:2, pp. 24-25.
- "Connie Hatch: After the FACT . . . Some Women," Roy Boyd Gallery, Los Angeles, CA. 17:4, pp. 19-20.
- "Deeds of War," by James Nachtwey, International Center for Photography, Midtown, New York, NY. 17:8, pp. 20-21.
- "Forced Out: The Agony of the Refugee in Our Time," Los Angeles Municipal Art Gallery at Bardsall Park, Los Angeles, CA. 17:7, pp. 20-21.
- "The Hidden Apparatus Is At Us," Artists' Television Access, San Francisco, CA. 17:9, p. 16.
- "House of Weaponlessness," by Felix Droese, List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, MA. 17:1, pp. 18-19.
- "Living with AIDS: A Collaborative Reflection," Otis/Parsons Art Gallery, Los Angeles, CA. 17:8, p. 19.
- "Looking at Militarism," by Margia Kramer, List Visual Arts Center, Massachusetts Institute of Technology, Cambridge, MA. 17:1, pp. 18-19.
- "One Year Later: the Closing of Penobscot Poultry and the Transition of a Veteran Employee," by Cedric Chatterley, Belfast Free Library, Belfast, ME. 17:2, pp. 23-24.
- "Out of the Classroom: Social Education through Art," Minor Injury, Brooklyn, NY. 17:1, p. 19.
- "Overlooked/Underplayed: Videos on Women and AIDS," New Museum of Contemporary Art, New York, NY. 17:1, pp. 17-18.
- "Reclaiming Technology," by Jno Cook, Randolph Street Gallery, Chicago, IL. 17:1, p. 20.
- "Robert Mapplethorpe: The Perfect Moment," University Art Museum, Berkeley, CA. 17:10, pp. 8-11.
- "Sophie Calle: A Survey," Fred Hoffman Gallery, Santa Monica, CA. 17:4, pp. 18-19.
- "A Tale of Two Cities: Belfast/Beirut," Alternative Museum, New York, NY. 17:10, pp. 18-19.
- "Until That Last Breath," by Ann Meredith, New Museum of Contemporary Art, New York, NY. 17:1, pp. 17-18.
- "Uprising: Videotapes on the Palestinian Resistance," Artists Space, New York, NY. 17:10, pp. 16-17.
- "Video-Skulptur retrospektiv und aktuell 1963-1989," Kölnischer Kunstverein and DuMont Kunsthalle, Cologne, West Germany. 17:8, pp. 12-17.
- "The Zone of Conventional Practice and Other Real Stories," Optica Gallery, Montreal, Quebec. 17:9, pp. 12-13.
- FILM/VIDEO**
- Helen Keller Knows She's There*, by Sarah Drury. 17:3, p. 20.
- Lightning over Braddock*, by Tony Buba. 17:2, pp. 20-22.
- The Machine That Killed Bad People*, by Steve Fagin. 17:9, pp. 8-11.
- Misaligned Shafts*, by John Orentlicher. 17:7, p. 19.
- Romance*, by Sergio Bianchi. 17:6, p. 17.
- Urinal*, by John Greyson. 17:5, pp. 19-20.
- COMPUTER SOFTWARE**
- Hidden Agenda*, by Jim Gasperini and Ron Martinez. 17:3, p. 21.
- SimCity: The Computer Simulator*, by Will Wright. 17:9, pp. 14-15.